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ABSTRACT

This bulletin is one in a series of environmental education activity guides for grades K-12, developed and field-tested by teachers in the Montgomery County (Maryland) Public Schools. Primarily for use in the middle grades four through six, the guides are not intended to constitute complete units in themselves. They are, rather, a compilation of activities considered appropriate for particular environmental studies. In this guide about the arts, for grades K-12, the 22 activites are divided into five categories: Painting and Drawing, Graphic Arts, Sculpture, Ceramics, and Crafts. Each activity indicates the instructional objective, procedures to follow, and materials required. Teacher notes are added when necessary. A student evaluation sheet concludes the bulletin. Related documents in the series are SE 015 885 through SE 015 892. (BL)

Outdoor Art Activities

Environmental Education Series · Bulletin No 247K

ENVIRONMENTAL EDUCATION SERIES
OUTDOOR ART ACTIVITIES
GRADE LEVEL K – 12

Bulletin No. 247-K

Montgomery County Public Schools
Rockville, Maryland
Homer O. Elseroad
Superintendent of Schools

INTRODUCTION

For some time, there has been a need for curriculum materials to assist teachers who wish to move the teaching/learning experience beyond the school walls. Although individual schools have prepared materials useful to their own unique purposes, such information and teaching aids have not generally been shared with other schools.

The series of bulletins on Environmental Education was developed after arrangements were made in Area 11 for approximately a dozen 12-month teachers to produce outdoor education materials during the summer of 1969. Field testing of these materials occurred, primarily in Area 11, during the 1969-70 school year.

In the summer of 1970, an Outdoor Education Curriculum Development Workshop was conducted at Randolph Junior High School, during which twelve teachers developed additional materials and reviewed and tested those prepared earlier.

The bulletins in this Environmental Education series are not intended to constitute complete units in themselves. They are, rather, a compilation of activities considered appropriate for particular environmental studies. Whether the units should be used separately or as a supplement to other aids should be determined by the needs and purposes of each teacher and his students.

A word of explanation about format: Each activity suggested has its own stated instructional objective. The achievement of that objective will be an individual experience for each student, even though in some cases the procedures suggested may be group- rather than individually-directed.

PURPOSE

The following series of instructional objectives and the activities accompanying them are not intended to be absolute or complete models for teaching art. They are intended as suggested art projects that can be done outdoors. Most activities can be correlated with other disciplines and can be used at more than one grade level. In some cases more than one activity can be carried out to achieve the same instructional objectives. Other activities require a certain familiarity with art materials and techniques in order to achieve the stated objective; but the majority can be carried out by the novice as well as the experienced art teacher.

References are made to "natural objects" which are simply organic or inorganic material found in the natural environment, as opposed to man-made items. Growing things should rarely be picked, and dried or dead materials should be used with an eye to preserving the balance of nature. Before leaving the outdoor site, return materials to their original locations, and collect supplies and tools.

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PAINTING AND DRAWING

Activity 1: Finger Painting

Instructional Objective:

The student will construct a finger painting outdoors by employing one or two colors and using a variety of hand and arm movements to simulate natural textures.

Procedures:

1. Spread oilcloth or plastic on a table or other hard surface. Place materials nearby.
2. Determine which side of the paper should be used for painting. (shiny side)
3. Show how the paper is rolled into a cylinder and placed in the pan of water or how both the plastic under the paper and the paper's surface are sponged.
4. Smooth out the air pockets from the center of the paper to its edge.
5. Apply a tablespoon of yellow paint and spread it over the whole surface of the paper. Show how to use various parts of the hand in different positions. Demonstrate a few texture-making movements.
6. Caution that too much paint may cause the painted paper to stick when dry.
7. Demonstrate how to move the painted paper to its drying place by picking up the two corners of the paper nearest the body and laying it flat to dry (avoiding painting clothes).
8. Encourage large arm movements and a variety of hand movements.
9. An alternate (independent) activity for students who are waiting to work or who have already finished is to make rubbings of available textures.

Materials:

finger paint – several colors, e.g., yellow, red, blue
tongue depressors, spoon, or stick for each color
finger paint paste with water
finger paint paper – 12x16 or 16x22
oilcloth or plastic large enough to cover hard-surfaced working area
bucket of water and sponge for cleaning
newspaper or plastic for wet pictures
aprons or smocks
paper towels

Activity 2: Constructing Designs of Geometric Shapes

Instructional Objective:

The student will construct a stylized geometric design from an arrangement of natural objects by drawing with crayon or chalk on construction paper.

Procedures:

1. Start by asking either for a definition of geometry or for the names of geometric shapes, depending on grade level. Shapes can be drawn and listed on a paper for the class to see. Ask for smaller and smaller examples. Examples of leaves or oval rocks can be shown to illustrate.

2. Ask the students to gather whole, natural (i.e., organic and inorganic) objects from the immediate area.

3. Arrange them in a pleasing design. Urge the repetition of shapes for good design. Discuss stylization after asking how one can draw the veins in leaves easily.

4. Crayon and colored paper can be used for an exciting design. Translate the arrangement into a geometric design based on the realistic one. It may be necessary to suggest separating an object such as a flower into its separate parts to find more geometric shapes.

5. Return the whole objects to their original locations.

Materials:

natural objects from the immediate environment
crayon
chalk
construction paper – various sizes

PAINTING AND DRAWING

Activity 3: Observing and Drawing Lines in Nature

Instructional Objective:

The student will construct a line drawing in which he names at least three types of lines observed in the natural environment.

Procedure:

1. Have the student walk through a specified area observing lines in trees, leaves, rocks, etc.
2. Have him select a small view for a close-up drawing.
3. Have him choose the medium appropriate to his sketch:
4. He should draw the chosen view trying to achieve variety of lines of three types.

Materials:

paper
pencils
ink and pen
chalk
crayon
charcoal
felt tip pen

Note:

Lines have psychological effect and can be used to give strength to a design. Horizontal lines seem stable and quiet; vertical lines seem dignified, static; diagonal lines seem more restless, active; lines which curve gently seem to move slowly, while sharp curves seem to move quickly; thin lines are delicate; thick lines are strong and heavy; and broken lines seem to lead the eye through the picture in the same way as a solid line.

Activity 4: Balancing Lines in a Drawing

Instructional Objective:

The student will construct a drawing of a natural scene, balancing one type of line with another so that unity is achieved.

Procedures:

1. Have the student walk through a natural setting, observing lines in vegetation and inanimate objects.
2. Have him choose a specific view to sketch.
3. Have him choose the medium which he thinks best illustrates the view.
4. Have him make a drawing of the scene so that lines are balanced, i.e., horizontal lines are balanced by vertical lines.

Materials:

paper
hard surface for backing
pencil
ink and pen
chalk
charcoal
crayon
felt tip pen

Activity 5: Using Exaggerated Line Quality

Instructional Objective:

The student will construct a drawing of a natural scene, exaggerating one particular line quality in order to achieve a dominant theme.

Procedures:

1. Have the student walk through a natural setting, observing lines as they appear in trees, flowers, rocks, animals, etc.

2. Have him choose a particular view with the understanding that one line quality will be exaggerated in the sketch; e.g., horizontal lines will be darkened to give the scene stability; or diagonal lines will be greater in number than any other lines in order to give the sketch a restless, dynamic mood.

3. Have the student choose the medium which will best illustrate the scene.

4. Have him make the sketch and evaluate it in terms of its successful illustration of his plan.

Materials:

paper
hard surface for backing
pencils
ink and pen
chalk
charcoal
felt tip pen

Note:

These lessons on line are directed toward the sixth grade and above. You may use them with younger students, but emphasis on line qualities should be played down.

Activity 6: Representing Observations Made on a Nature Walk

Instructional Objective:

The student will describe observations made on a nature walk by observing and recording a variety of scenes.

Procedures:

1. Have the student name colors which he sees as he walks.
2. Have him list the objects and their colors and then observe them through the seasons.
3. Have him choose a tree or large plant to draw, paint, and sketch at least four times during the year.
4. Have him observe weather effects on his chosen trees or plants and sketch them under different conditions.
5. Have him study the texture of trees and other objects and interpret them in a painting or drawing.
6. Have the student name shapes of objects he observes on a nature walk and paint or draw a picture based on a pleasing arrangement of shapes.
7. In late fall or winter, have the student (if in 5th or 6th grade) make a black and white drawing of value in a tree scene.
8. Have him sketch a picture after a snow.
9. Have him observe the variety of lines on a nature walk and base a picture on his observations.

PAINTING AND DRAWING

Activity 7: Illustrating Perspective

Instructional Objective:

The student will construct a drawing showing the illusion of three dimensions, using a horizon line and point of reference.

Procedures:

1. Help the students understand what the horizon line is (sky meets earth, eye-level of viewer).

2. Have him observe the change in the horizon line level by walking from a higher elevation to a lower one and finally by lying flat so that a field's horizon line changes. Help him conclude that objects look smaller as they recede toward horizon.

3. Most 5th and 6th graders are aware that objects overlap and that the sky "meets" the ground. In the creation of pictures, the illusion of three dimensions can be made by overlapping objects, placing far-away objects higher in the picture, and making far-away objects smaller. All of these can be pointed out to the student as he works.

   a) After the discussion and walk, have the student choose one particular view that illustrates perspective.

   b) Have him illustrate the scene in the chosen medium.

Materials:

paint – tempera or water color
brushes
water cans
pencils
paper – manila, construction, or water color
backing boards and tape

Activity 8: Poster Making

Instructional Objective:

The student will make a poster illustrating environmental issues.

Procedures:

Have the student plan a simplified composition to illustrate a specific idea or fact.

1. Sketch several designs on the chosen theme. Select the most concise and graphic design.
2. Enlarge the design on poster board or construction paper, or transfer the design to a silk screen. (Paint, collage, silk-screen, or cut paper might be used in creating the poster.)
3. Following are some titles that might be used as motivational topics:

   a) Hard Pesticides Kill Birds and Fish.

   b) Beneficial Bugs (Examples: lady bugs, spiders. Others are food for birds.)

   c) Trees and Bushes Provide Food for Birds.

   d) Windbreaks for Wildlife

   e) Homes of Woodland Creatures.

   f) Creatures Who Help Us to Remove Debris (crows, buzzards, sea gulls, etc.)

   g) Litter Harbours Rats.

   h) Wasted: Alive.

   i) Who Pollutes Our Water?

   j) How People Are Helping to Reduce Litter

   k) People Spread Litter, and Only People Can Prevent It.

   l) Protect Natural Areas – Keep Marshes and Ponds Intact.

   m) Air pollution:

      Smoky Cityscape

      Smoking Car

People Burning Leaves – "We Pollute the Air, Too."

Jet Planes

Crop Spraying and Dusting

b) We Depend on One Another. (concept of interdependence of all life)

Materials

Materials could include a variety of media from the following sets:

paint, brushes, water, newspaper, paper
paper, scissors, paste
chalk, paper
crayons, paper
silk-screen, silk-screen paint, etc.

Activity 9: Using the Senses Creatively*

Instructional Objective:

The student will describe a natural object through the use of the five senses by writing and drawing descriptive characteristics which relate to the senses.

Procedure:

1. Demonstrate to the group the sense of touch by using several objects from the area.
2. Demonstrate several more senses until the group grasps the idea of all five senses.
3. To re-enforce the idea, let a number of students demonstrate the senses to the group.
4. Select an object which obviously suggests one or more of the senses, and have the class compile a list of the sensual qualities the object suggests.
5. Demonstrate how the art materials may be used to express the qualities of the object by comparisons. Perhaps a hemlock twig and leaves could be represented by a painting comprised of feathers, the color green, Christmas trees, or other representations.

Materials:

small chalkboard or paper backed with cardboard for stability (optional)
chalk or marker
variety of colored and white drawing paper cut in several shapes and sizes
paint sets in carrying trays, brushes, cans of water
chalk in containers
crayons
pencils – one for each child
writing paper
cardboard or masonite for backing if no tables are available

*Note:

Explain at the beginning of the activity that the session will be a silent one. Give verbal explanations and an introduction to the activity and its purpose. Then proceed with the pantomimes.

Activity 18: Sketching

Instructional Objective:

The student will construct a sketch of a specific grouping of natural objects in the chosen medium.

Procedures:

The design qualities of line, texture, color, space, and shape can be stressed at various grade levels to give new emphasis.

1. Provide a table or flat surface placed in a central location for easy access to extra materials.
2. Stress that the student need not sketch everything within the selected grouping of natural objects.
3. Suggest that a scene with objects of great variety of size, color, etc. might make a more interesting picture than one which has only a single object or ones which do not vary greatly from each other.
4. Before sketching the grouping he has chosen, the student can prepare his sketching or painting paper by taping four corners to the backing cardboard.

Materials:

crayons – two students share a box
chalk – in egg cartons; two or three students share a carton
charcoal – two students share a box (upper elementary)
pencils
water colors – two students to a box (upper elementary)
tempera sets for four to six students to share (yellow, red, blue, white, and black)
brushes – appropriate for tempera or water color
bucket of water
cardboard or masonite for backing
masking tape
mixing cups for tempera
rags and sponges
paper for painting

Activity 11: Constructing Leaf Prints

Instructional Objective:

The student will construct a print with fresh leaves, using one of six methods.

Procedures:

1. Transfer prints

   a) Color the entire veined side of the leaf.

   b) Place the leaf, crayon side down, on paper. Cover leaf with another sheet of paper. Press with a hot iron.

   Materials:

   iron
   crayons
   heavily veined leaves
   paper

2. Carbon prints

   a) Place the veined side of a leaf against a sheet of carbon paper and cover it with a paper towel.

   b) Press with a warm iron.

   c) Place the leaf against a sheet of white paper, veined side down, and cover it with another paper towel.

   d) Press again with a warm iron.

   Materials:

   carbon paper
   paper towels
   iron
   heavily veined leaves

3. Paint prints

   a) Paint the veined surface of a leaf with a tempera paint.

   b) While wet, place it, painted side down, on manila paper.

c) Place a sheet of newspaper upon the leaf, roll a bottle or rolling pin back and forth over the top sheet.

d) Remove the newspaper and lift the leaf carefully.

Materials:

[illegible] paint
heavily veined leaves
manila paper
rolling pin or evenly curved bottle or jar
newspaper

4. Plaster casts

a) Coat the inside of a milk carton with petroleum jelly.

b) Coat the veined side of a leaf with petroleum jelly and place it in the carton, coated side up.

c) Mix the plaster and pour it slowly into the carton and allow it to harden overnight.

d) When it is dry, remove the carton and discard the leaf. (The carton may be reused many times.)

e) The impression in the plaster of Paris may be painted and shellacked.

Materials:

petroleum jelly
milk cartons
plaster of Paris
water

5. Shadow prints

a) Place a leaf on a piece of thin paper and then hold the paper against a window with the leaf between the pane and the paper.

b) The outline or margin of the leaf can be traced lightly with pencil and then darkened with paint or crayon.

Materials:

heavily veined leaves
crayons
tempera paint
pencils
ditto paper or newsprint

6. Crayon prints

a) Place a leaf flat on a hard surface with its vein side up. Place a sheet of thin paper over the leaf.

b) Stroke the flat side of a crayon across the paper in parallel motions. If the crayon is stroked, the outline of the leaf will show up clearly.

Materials:

heavily veined leaves
crayons
newsprint or thin paper

Activity 12: Leaf Stenciling

Instructional Objective:

The student will collect leaves and construct a leaf stencil, using one of three spattering techniques.

Procedure:

1. Spatter technique with paint brush.

   a) Lay construction paper on a flat surface and place the leaves in a pleasing arrangement on it.

   b) Pin or tape the leaves in place. (Leaves may be moved to overlap each other during the process.)

   c) Dip the brush in the paint and wipe the brush on the jar rim several times.

   d) Hold the brush in the left hand and tap the brush handle with the right hand while holding the brush over the paper. It may take a few brush loads of paint to catch on to the amount of force needed to produce the desired spatters.

   e) Leaves can be moved to new positions, and new colors can be added.

   Materials:

   brushes – large bristles
   tempera paints – thinned
   paper – large construction or manila
   pins or tape for holding leaves in place
   newspaper for covering work area
   water and sponges for clean-up

2. Comb or tooth brush and wire screening (where available)

   a) Follow steps a) and b) above.

   c) Dip the tooth brush into the paint, and while holding the screen in a horizontal position over the paper, drag the brush across the screen toward you. OR

   d) Dip the brush in the paint and hold it steady while scraping the stick across the brush toward you.

   e) Follow steps as in the first technique.

Materials:

combs – one for each color preferred
tooth brushes – for each color
sticks
screens – approximately 4x4
flat paints – thinned
tempera paints – thinned
paper – large construction or manila
pins or tape
newspaper for covering work area
water and sponges for clean-up

3. Spray guns

a) Pin or tape the leaves in place.

b) Hang the paper vertically from a table edge, branch, or tree trunk.

c) Hold the spray gun in a horizontal position and spray in even, measured strokes.

d) Follow the steps as in first technique.

Materials:

spray guns – one for each color
tempera paint or spatter ink (If paint is used, it must be quite thin.)
paper – large construction or manila
pins or tape for holding leaves in place
newspaper for covering work area
water and sponges for clean-up

Activity 13: Mushroom Printing

Instructional Objective:

The student will construct a print of mushroom gills.

Procedures:

1. Have the student find a full-grown mushroom and carefully bring it back to the classroom.
2. Select the color of paper that will contrast best with the color of the spores on the underside of the mushroom. Black paper will show up white spores the best, and white paper will contrast with black spores. (Some mushrooms have spores which are white, yellow, pink, brown, or rust as well as black.)
3. To make the print more permanent, put a very thin coating of glue mixed with water over the paper before putting the mushroom on it.
4. Cut off the mushroom stem.
5. Place the mushroom cap, gills down, on the piece of paper.
6. Cover it with a glass or bowl so that it won't get moved or jarred or by windblown.
7. In the morning, lift off the covering very carefully and remove the mushroom, also with great care.
8. The lines of the gill will show up as clear places, and the mushroom spores will be in a rayed pattern.

Materials:

colored paper -- approximately 9x12
large glass or bowl
knife
glue
water
brush
container for glue-water

Activity 14: Plaster Casting

Instructional Objective:

The student will construct a plaster cast of an animal track, leaf, fossil, or flower where it is found.

Procedure:

1. Animal tracks "trapped" at school

   a) Rake a garden area about 10 feet square until smooth and clod-free. Moisten with water and bait center area with appropriate food or dog food to attract animals.

   b) When tracks are discovered, brush away twigs, small stones, and excess dirt.

   c) Fasten a cardboard strip with paper clip to form a round dam. Push the dam lightly down into the dirt around the track.

   d) Pour plaster into water (never water into plaster) and mix until the consistency is that of pancake batter.

   e) Pour plaster very slowly into the track. After 30 to 45 minutes, the cast should be dry enough to remove.

   f) Peel away the cardboard. Paint may be applied to the area around the track or to the track itself for contrast.

   Materials:

   plaster of Paris – 2 to 3 cups in coffee can or milk carton
   water
   spoon or stick for stirring
   cardboard strip – 3x12
   paper clip
   paint brush
   tempera paint

2. Animal tracks discovered without preparation

   a) Look for clear tracks in mud or clay. (Snow or dry sand gives poor casts.)

   b) Follow the same steps as for "trapped" tracks (Procedure 1).

3. Leaf or flower casts

a) Use same materials as in Procedure 1.

b) Fasten cardboard strip with paper clip to form collar. Push loam lightly into dirt.

c) Mix plaster as for fossil casts (Procedure 4).

d) Pour plaster into form and press the leaf or flower into it while it is wet.

e) Leaf or flower may be removed when the plaster is hard. Paint and label the cast when dry.

4. Fossil casts (The fossil should be on a flat surface.)

a) Add petroleum jelly or cooking oil to the list of materials required for Procedure 1.

b) Oil the fossil and place the collar around it.

c) Pour thick plaster over the fossil. When hard and dry, the fossil form (which is a negative form) can be used to make a positive form.

d) Place the cardboard strip around the cast so that a 2½-inch collar is formed.

e) Oil the cast and pour plaster as for leaf or flower casts.

Activity 15: Rubbings

Instructional Objective:

The student will construct a crayon rubbing of a textured natural object in one of two ways in order to be able to define the word texture in its real and implied senses.

Procedures:

Crayon and paper rubbings work well with lower elementary grades.

1. Ask for definitions of texture. Discuss texture as it is found in reality and as it is suggested in pictures.
2. Designate a central supply area for a large assortment of crayons and extra paper.
3. Demonstrate using the side of the crayon to rub over newsprint which is held firmly against a hard, textured surface such as tree bark or rocks.
4. Encourage taking one crayon and paper at a time to avoid dropping them.
5. Suggest that each page should be filled as much as possible.
6. After the rubbings have been made, they can be stapled to make a book which may form the basis for a creative writing exercise. Rubbings can also be used for a cut-and-paste lesson.
7. Ask again for definitions of texture.

Materials

crayons – unwrapped
newsprint paper – cut in 8x12 inch pieces (at least 5 for each student)

Crayon and cloth rubbing is more suitable for upper elementary grades.

1. Wrap the cloth around a natural object (a tree) and rub with the side of the crayon until the texture is heavily illustrated.
2. Use different colors if wanted. Rub over a variety of surfaces.
3. If dark dye is used, white or yellow crayon make the best rubbings; the opposite is true for light dyes.
4. Follow up the rubbings by adding about 1/4 cup or less of tempera paint to a No. 10 can of water. Stir with a clean stick and use the stick to push the rubbing around in the dye mixture for several minutes.
5. The ends of a string can be tied to two trees to form a clothes line. Paper clips can be used as "clothes pins" for hanging the rubbings. Some colors may run to the low end of the rubbing so that it is a good idea to reverse the cloth after a few minutes to insure even dyeing.

9. When dry, the ribbings may be ironed and attached to a stick or dowel with glue or a gun stapler. Bright yarn or string can be tied to either side of the stick for hanging.

Materials

unbleached muslin or old white sheets – cut into strips about 12 x 36 inches (one per student)
crayons – unwrapped
dowels or straight sticks
string or yarn
No. 10 cans – as many cans as there are colors
tempera paint – a variety of colors
water to make a tempera dye bath
iron

Activity 16: Screen Printing

Instructional Objective:

The student will make a silk-screen print, using fibers or leaves as stencils.

Procedure:

1. Select leaves or ferns which are flat and in good condition.
2. Place light colored art paper on magazine or thick stack of newspaper.
3. Place leaves in a simple non-overlapping design on art paper.
4. Carefully place frame organdy side down on the leaf.
5. Put approximately one tablespoon of finger paint at a time into the frame, and use a spatula to spread it across the screen.
6. Spread paint evenly across screen from edge to edge until screen is covered.
7. Lift off frame and peel off paper; set print aside to dry. Leaf should stick to organdy if care is taken.
8. Lighter shades of finger paint should be used first since mixing will occur with the addition of different colors.
9. Additional prints are made in the same way each time.
10. When finished, clean the screen thoroughly with water.

Materials:

screen
nails or corrugated fasteners
strips of wood
stapler
organdy material
hammer
art paper – light tints (about 12x18)
finger paint
kitchen spatula or cardboard squeegie the same width as the inside of the frame
old magazine the same size as the frame
newspaper

Note:

If it is necessary to make a rectangular frame, it should measure about 14x20 inches. Staple or tack organdy to the wooden frame, keeping the organdy stretched tightly.

SCULPTURE

Activity 17: Junk Assemblage

Instructional Objective:

The student will construct an assemblage based on the textures and colors of found objects.

Procedure:

1. Go on a hike to collect man-made objects; then put them together in an assemblage.
2. Materials can be pooled while designs are discussed and planned.
3. Elicit the conclusion that unity will be achieved through repetition of line, color, form, texture, and space.
4. Discuss variety, emphasis, rhythm, and balance.
5. Have the student select and arrange objects which form a theme or illustrate a balanced design.
6. Glue, wire, or nail the assemblage together.

Materials:

glue
hammers
nails
wire
saws
C-clamps

Note:

"Junk" sculpture is often questioned as art. The fact that the product is a dramatic statement on today's problems of non-disposable objects and destruction through litter will justify such an activity as another aspect of environmental awareness.

SCULPTURE

Activity 18: Natural Assemblage

Instructional Objective:

The student will construct an assemblage or stabile using natural materials.

Procedures:

1. Discuss the implications of stripping natural materials from any area. (The balance of nature is maintained by the presence of seemingly insignificant items. Materials removed may be further limited by law. Generally it is acceptable to use rocks and dead material found on the ground.)
2. Walk through the area, picking up a variety of solid natural objects.
3. Choose a large object which has a flattened side to be used as a base.
4. Arrange other items on the base so that shapes, colors, textures, lines, and spaces are repeated.
5. Balance, both physical and visual, should be discussed.
6. When a satisfactory arrangement is achieved, glue or nail the assemblage together.

Materials:

glue
hammers
nails
saw
C-clamps

Activity #8: Constructing Mobiles

Instructional Objective:

The student will construct a mobile which exhibits balance by having the supports rest in a horizontal position when free-hanging.

Procedures:

1. Step mobile

   a) First class suggest how objects can be attached to strings, and how the ends of strings should tied and cut when centering on the wire.

   b) Glue the string to the spot.

   c) Next, discuss how objects should be selected as to size, weight, variety, and color. (An example would help illustrate the desired balance and illustrate the principle of a step mobile.)

   Materials:

   wire coat hanger or other heavy wire (Pre-cut each hanger in 3 or 4 pieces and bend each end of the wire to form an open loop.)
   wire cutters and pliers
   string
   scissors
   glue
   natural objects – three-dimensional

2. Hub mobile

   a) Bend wire into a circle.

   b) Suspend object from the rim.

   c) Other wire can be straightened and cut to form spokes which should be tied securely.

   d) Suspend objects from the ends of the spokes.

   Materials:

   wire – do not cut
   wire cutters and pliers
   string
   scissors
   glue
   natural objects

Activity 20: Constructing a Panorama

Instructional Objective:

The student will construct a model of a scene by using natural materials in a designated area on the ground.

Procedure:

1. Discuss the scene to be portrayed; e.g., a delta, waterfront, colonial settlement, Indian village.
2. Assign each student or group of students to a dirt square about 3 ft. x 3 ft.
3. Discuss how the geography of the scenes will be created.
4. Have the students collect objects from the immediate area for making the models.
5. As the students work, circulate among them to elicit new ideas for use of natural objects.
6. Since the scene will not be protected from the weather, plan to finish it in one day.
7. When the panorama is dismantled by the class, the objects should be returned to their original setting.

Materials:

spoons and other digging tools
scissors
glue
bark
rocks
twigs
leaves
other organic or inorganic natural objects

Activity 21: Constructing a Ceramic Object

Instructional Objective:

The student will construct a clay object which satisfies the requirements for this listing.

Procedures:

1. Locate a clay bank and process the clay for modeling.

   a) A clay bank or bed can be found along a river or creek bank. Clay is compact, plastic, and rather smooth in texture. Place a quantity of clay in a bucket, and cover it with several inches of water. Allow the clay to dissolve and form a thick liquid.

   b) Pour the *slip* (thick liquid) through a sieve to remove stones, sticks, and other foreign materials.

   c) Allow the clay to stand for several days so that excess water will evaporate.

   Materials:

   buckets
   shovels
   water
   sieve or screening (wide mesh)
   plastic bags or lidded buckets

2. When the clay is soft and pliable, divide it into 1/4 lb. balls and distribute it to the students.

   a) Wedge (knead, pound) the clay to remove the air pockets. Squeeze out air bubbles while working.

   b) *Pinch pots* are easily made by any grade level. Take a piece of clay of a size to be held in one hand and work it into a ball. Press into the center with thumb until the ball begins to look like a small bowl or pot. As you press with your thumb, support the ball of the bowl on the outside with your fingers. In this manner you can control the thickness of the walls as well as the shape of the pot. Turn the bowl as you work so that the portion being worked on is always supported by your fingers. Work the clay so that the top does not become ragged. If necessary, add new clay to the bowl; but never have more than you can comfortably manage. Bowls or pots need not be round; they may be oval, square, or free-form. The walls may be straight or curved. The heights may vary.

   c) *Animals* are made by forming a wedged piece of clay into a ball, elongated for most models. The main shape is established before the details. Pull the leg shapes from the main body of clay and smooth until there are no cracks. The animal's head and neck can be pulled from the back of the animal. Rough in the main features. Turn the piece around as you work so that form can be controlled from all sides. Pieces to be joined should be scored with a sharp tool and wet with a mixture of clay and water called *slip*. The work should be unified structurally as well as visually.

If the piece is large and heavy, it should be hollowed out at the bottom. The walls should be about 1/2 inch thick for even-drying firing.

d) Texture may be added to all pottery with simple tools such as tongue depressors, popsicle sticks, forks, and the like.

e) Place pyrometric cones at an angle in small balls of clay in the kiln where they can be seen through the peep-hole in the kiln.

Materials:

clay
clay boards or plastic
pyrometric cones -- four per class
shallow containers -- one per group
water
texture tools
tongue depressors, popsicle sticks, or forks
plastic spoons
natural objects to create texture

3. Apply color when the piece is dry and before the first firing. Mix the engobes* according to package directions. Label jars to avoid mixup.

a) Fine sandpaper can be used before paint is applied to remove small crumbs of clay and also to wear unwanted textures.

b) Apply the color in smooth, even strokes. The color of the natural clay forms have interesting contrasts with the decorator color.

c) Designs or drawings can be scratched through the decorator colors into the clay so that the natural color of the clay is exposed.

d) (At this stage, the clay is called greenware.) Place the object in a safe place until dry (about two weeks). A test for dryness is to touch the piece to one's cheek; if it feels cool, it is still too damp for firing.

e) Kilnwash the floor of the kiln and one side of a kiln shelf. It is a good idea to kilnwash the kiln furniture also.

Materials:

sandpaper -- medium or fine
brushes -- water color (one for each color)
cans of water
*engobes (white or colored slip applied to earthenware often as a support for a glaze or enamel)
jars with lids for mixing engobes
sharp tools for sgraffito
kiln furniture
kiln wash

4. *Bisque firing* should be done according to kiln directions.

5. *Glazing* can be done after the bisque firing if a glossy, smooth surface is desired. Brush the glaze on the bisqueware in smooth even strokes. Pottery may be glazed on both the inside and the outside or only on the inside. Do not glaze the bottom of any piece. (*Glaze firing* differs from *bisque firing* in the way the kiln is stacked. It is essential to stack the kiln correctly.)

Materials:

glaze
clean jar with tight lid
water
brushes – water color

Activity 22: Dyeing Cloth

Instructional Objective:

The student will demonstrate making a natural dye and use it to color a piece of fabric.

Procedures:

1. Have the student supply a small quantity of material or item to dye.
2. Place the material in a small amount of hot water, and mash or stir until the water is colored sufficiently.
3. Strain the solid material out of the water.
4. If desired, prepare the cloth by tying, folding, and fastening with rubber bands.
5. Dip the item in the dye and stir for several minutes.
6. Remove the item from the dye and rinse in cold water. (Remove rubber bands at this). Open material and hang to dry.

Materials:

yarn
handkerchiefs, scarves, shirts
No. 10 cans
water
rubber bands for tie-dyeing
natural materials -- The following natural materials may be used to obtain the stated colors:
Depending on its strength, tea yields pale corn to dark, reddish brown.
Coffee yields shades of brown.
Red onion skins for red; yellow onion skins for yellow.
Beets make a pretty reddish-purple.
Blackberries make a blue dye. (Remove the seeds first!)
Raspberries make a red color.
Strawberries make a lighter, pinkish red.
Spinach makes a yellow-green.
Sumac berries make dark, good brownish-red.
Walnut hulls make a dark, deep brown.
Dandelion roots make a bright, light purple.
Sassafras roots make a pretty pink.
Butternut bark gives a good brown.
Pokeweed berries make a strong purple.
Goldenrod gives a dull yellow.
Maple bark makes brown.
Hickory bark makes brown.

STUDENT EVALUATION SHEET

Student's Name_____

	Observed	Not Observed
1. Constructs a finger painting	_____	_____
2. Constructs designs of geometric shapes	_____	_____
3. Observes and draws lines in nature	_____	_____
4. Balances lines in a drawing	_____	_____
5. Constructs a drawing using exaggerated line quality	_____	_____
6. Describes observations made on nature walk	_____	_____
7. Constructs a drawing illustrating perspective	_____	_____
8. Makes a poster	_____	_____
9. Describes a natural object in terms of the senses	_____	_____
10. Constructs a sketch	_____	_____
11. Constructs a leaf print	_____	_____
12. Collects leaves and constructs a leaf stencil	_____	_____
13. Constructs a print using mushroom	_____	_____
14. Constructs a plaster cast	_____	_____
15. Makes a crayon rubbing	_____	_____
16. Makes a silk-screen print	_____	_____
17. Constructs an assemblage from junk	_____	_____
18. Constructs an assemblage from natural objects	_____	_____
19. Constructs a mobile	_____	_____
20. Constructs a panoramic model	_____	_____
21. Constructs a clay object	_____	_____
22. Demonstrates making a natural dye and dyeing cloth in it	_____	_____